G.B. Pergolesi, *La serva padrona*

UBERTO, 'Son imbrogliato io gia'

I am all mixed up
I have a certain something in my heart.
Truly I cannot tell
Whether it's love or pity

G.F. Handel, *Imeneo*

TIRINTO, 'Sorge nel l'alma mia'

A new tempeſtuous Gloom I find,
O'er ſpreading faſt my alter'd Mind:
As when oe'r Heaven's fair Serene,
At firſt ſome Cloud, but faintly ſeen,
Scuds on; and gathering by Degrees,
Involves at laſt both Skies and Seas.

C.W. von Gluck, *Orfeo ed Euridice*

Act 2 (excerpt)

A fearsome cavernous region beyond the river Cocytus, darkened from afar by gloomy smoke lit up by flames which envelops that whole dreaded abode.

Ballet *Presto*

Chorus
Who is this
who draws near to us
through the gloom of Erebus
in the footsteps of Hercules
and of Pirithous?
May the savage Eumenides
overwhelm him with horror,
and the howls of Cerberus
terrify him
if he is not a god.

They dance, whirling round Orpheus, to frighten him.

Ballet *Maestoso*

ORPHEUS
Oh be merciful to me,
ye Furies, ye spectres, ye angry shades!
CHORUS
No! No! No!
ORPHEUS
May my cruel grief
at least earn your pity!
Chorus
Wretched youth,
what seek you? What is your purpose? [...]

W.A. Mozart, *Idomeneo*

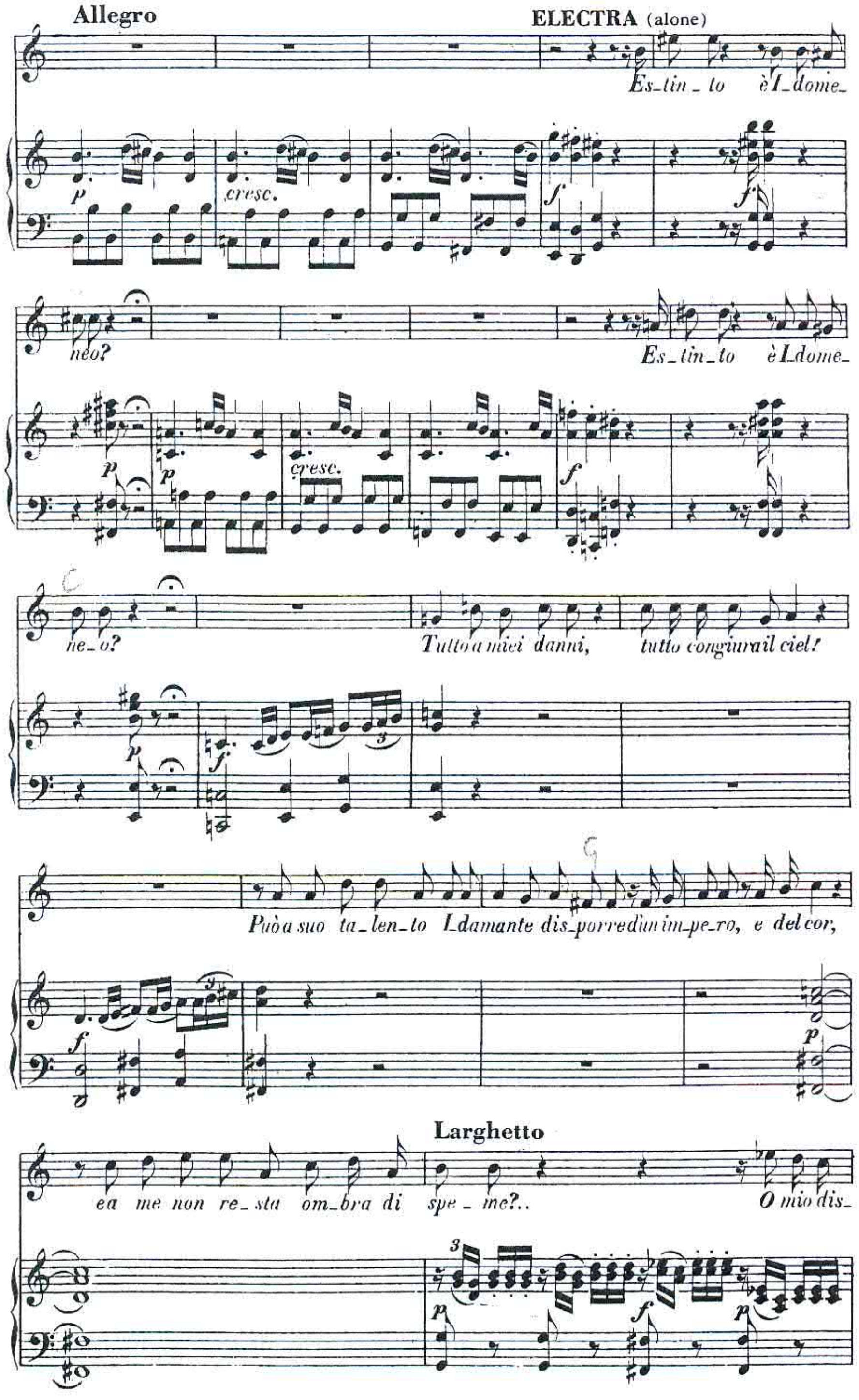
Electra
Is Idomeneo dead?
The heavens contrive everything to our detriment!
Idamente can, if he wishes,
Command an empire, and a heart;
And does there remain a glimmer of hope for me?
Oh, I am indignant and miserable!
I shall see, Greece will see, to her shame,
A Trojan slave-woman
Share the throne and the nuptial bed…
In vain Elettra loves the ingrate…
A daughter of a king, who has kings as vassals, suffers
So that a common slave
Can aspire to a great conquest?
O indignation! O passion! O grief!
I can no longer bear it

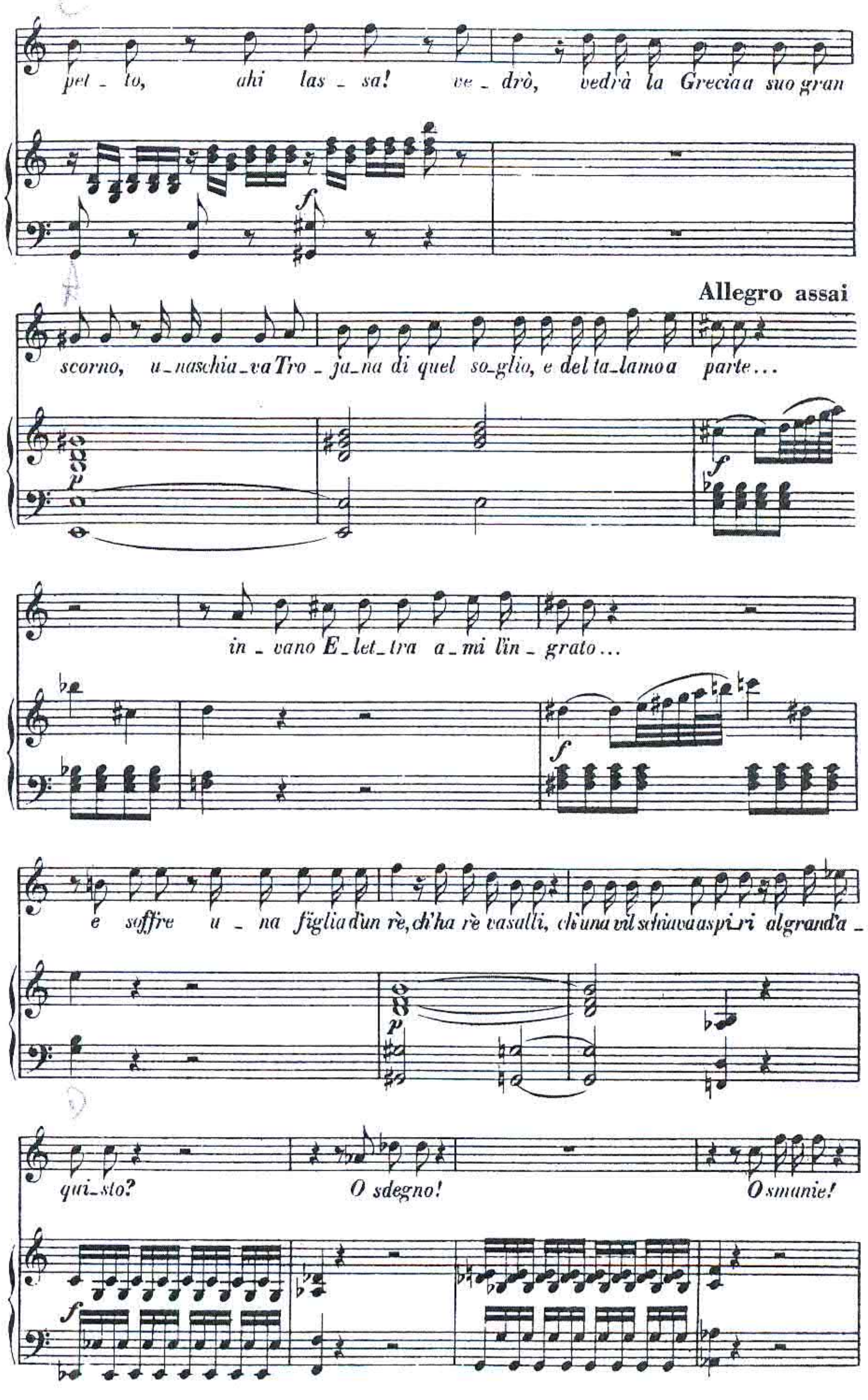
<u>No. 4 Aria</u>

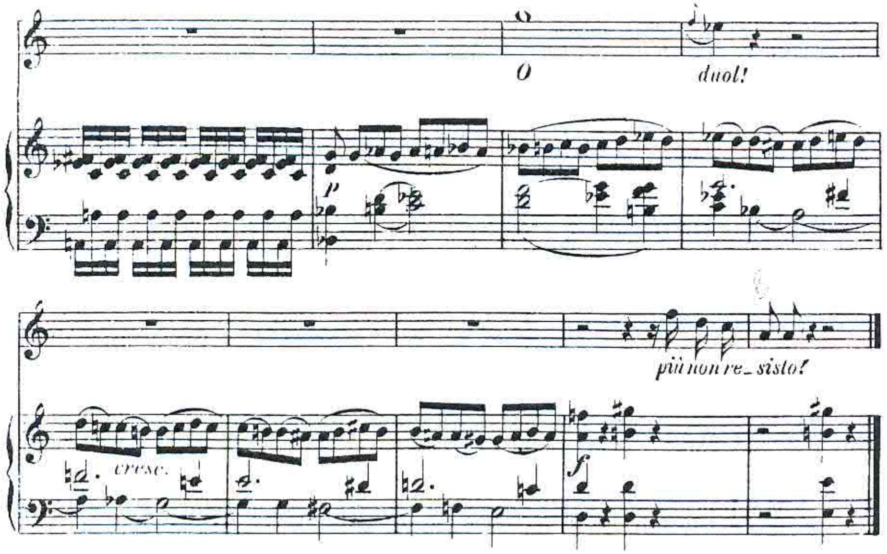
Furies of Hades, all of you I do feel in my heart.
Far away from such great torment are love,
Compassion, pity.
Upon her who stole that heart from me
That heart which betrayed mine
Let my fury bring vengeance and cruelty

Mozart - Idomeneo (Act I)

SCENE VI

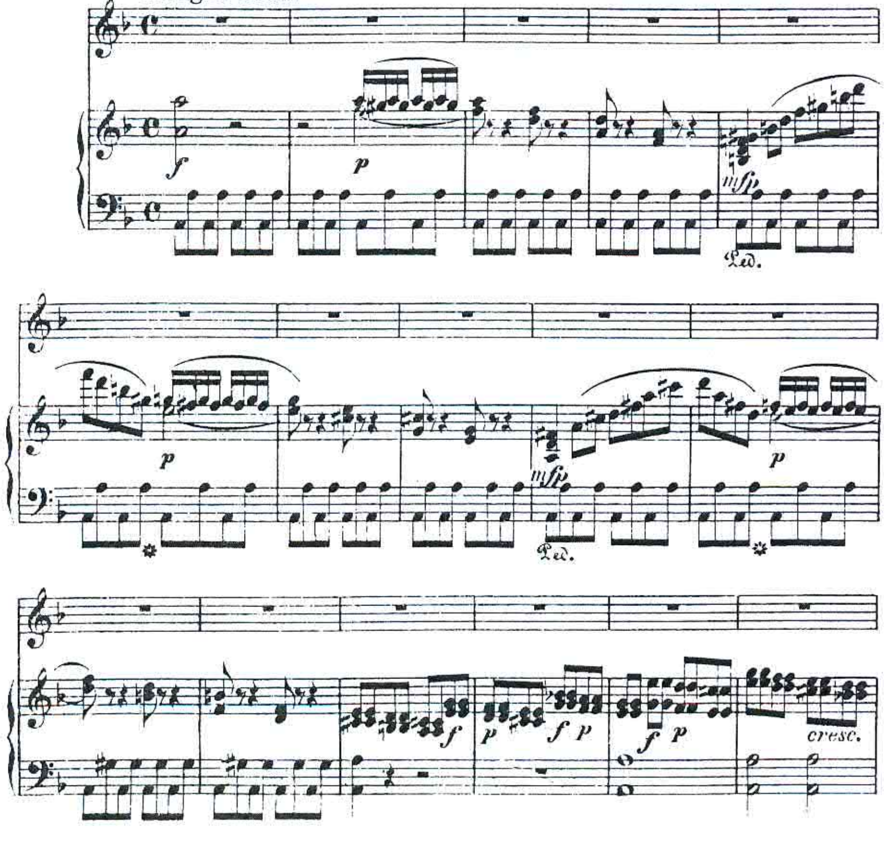


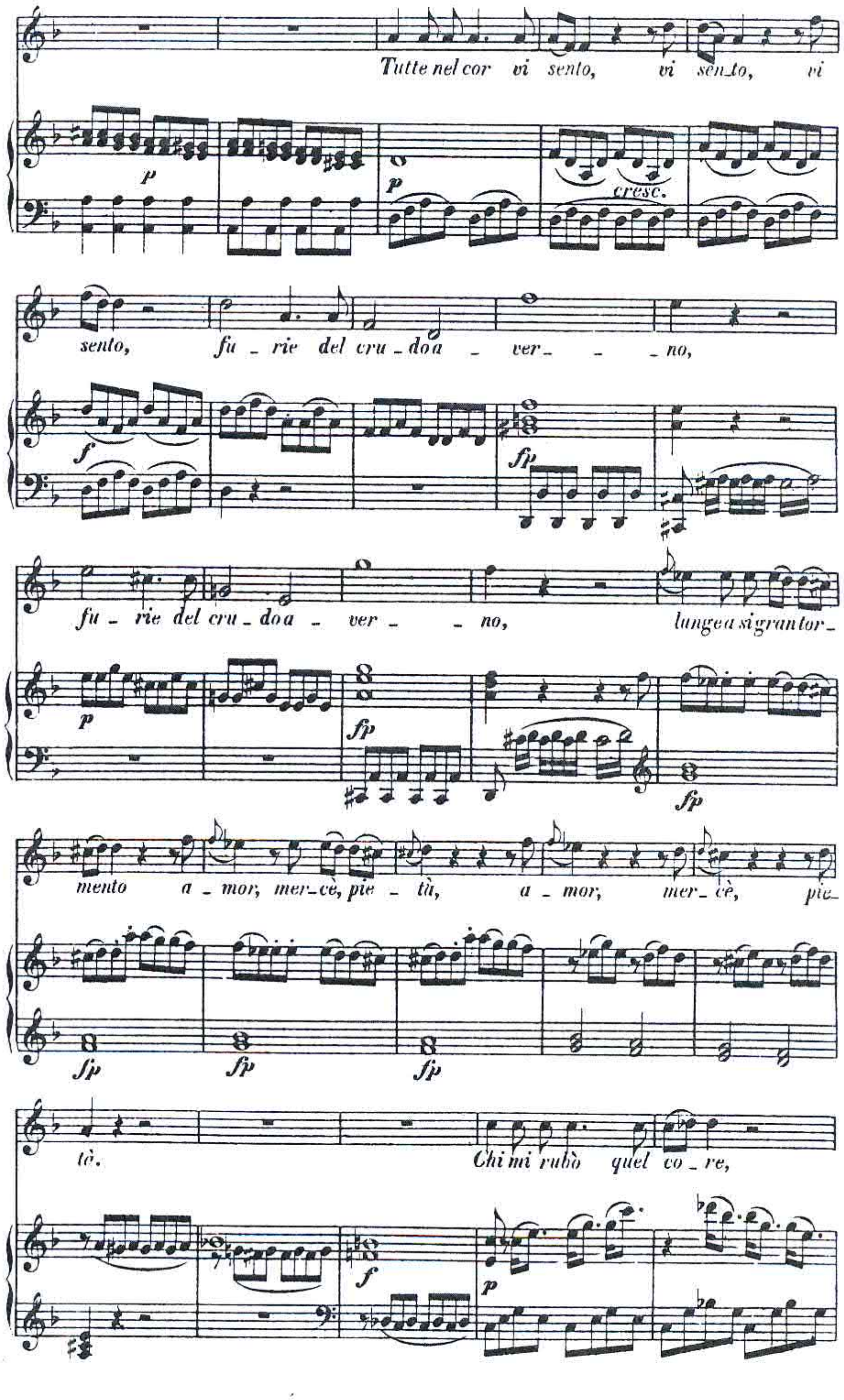




No. 4. ARIA

Allegro assai





Così fan tutte, ossia La scuola degli amanti, KV 588

(Women are all the same, or the school for lovers)

Dramma giocoso in zwei Akten (Comic drama in two acts),
Libretto by Lorenzo Da Ponte   Music by W.A. Mozart
First performance 26 January 1790

Dramatis personae

sisters { **Fiordiligi** [FI] (soprano) / **Dorabella** [DO] ([mezzo]soprano)

Guglielmo (bass) [GU] aka Tizio / **Ferrando** (tenor) [FE] aka Sempronio } *[soldiers]*

maid to FI and DE Despina [DE] (soprano)

Don Alfonso (bass) [D.A.] *'elderly philosopher', friend of GU and FE*

⌒ : betrothed to at the start and end of the opera
----► : pursued by, and becomes enamoured of in between

Plot: GU and FE have a wager with D.A., a cynical older friend of theirs, who claims that their fiancées are as fickle as all other women. To put the matter to the test, GU and FE pretend to leave for war, but return in disguise as Albanian noblemen. Each then attempts to seduce the other's fiancée. Initially rebuffed, they eventually win the ladies over, thanks to the machinations of D.A. and the help of DE, the venial and corrupt maidservant of the sisters. FI and DO are all set to marry their new suitors, when their original fiancés 'return' from the war, who then explain the whole plot. The work ends with the young men wiser for the experience, the sisters returning to their original loves, and D.A. enjoying his triumph.

Act II finale layout (no. 31)

§	Bars	Characters/ plot event	Musical characteristics			
			T.S	**Key**	**Tempo**	**Other remarks**
1.	1	DE, chorus of servants and musicians; + D.A. (bar 37) Preparations for the nuptials	c	C	Allegro assai	Triplet acc., highly diatonic. F maj tonicised when D.A. enters. Ends with PAC in C
2.	66	[**Scene 16**] FI, FE, DO, GU, chorus Entry of the mixed-up couples: choir sings blessings on them, couples sing of their happiness, thanking DE	¢	E♭	Andante	Ternary: March-like chorus; more lyrical central section for quartet of lovers; reprised chorus; one bar link to...
3.	149	Paired FE, GU answered by FI, DO Lovers' effusions		A♭		[Key sig still 3♭s] Ends on V
4.	173	Staggered entries, FI, FE, DO, GU Lovers drink a toast happiness, except GU who provides a jealous commentary	$\frac{3}{4}$		Larghetto	Additive contrapuntal texture (3 voices in canon, fourth free), ends with PAC in A♭; one bar link
5.	205	[**Scene 17**] +D.A.; + DE (bar 224) D.A. announces arrival of notary [DE in disguise] for wedding contract. Wedding contract just signed by women when...	¢	E – A	Allegro	Common-tone modulation. Moves briefly to A major when DE enters, back to E (c.236), ends in A. Soloists used for brief choral interjections. One bar link (V^7/D)
6.	291	+ Chorus ...drums heard and choir singing off-stage about delights of soldiering. D.A. goes to find out...		D	Maestoso	Martial topic (reverts to March from Act I). After PAC, last bar link V^7/ E♭
7.	310	-FE, -GU, -DE (bar 341) D.A. announces fiancés return; panic-stricken attempt to hide signs of nuptials, 'Albanians' and notary hustled away	$\frac{3}{4}$	E♭ – g	Allegro	Modulates to g min to V/d, then F maj, vii^{o7}/g; E♭, vii^{o7}/f, c min back to g min
8.	372	[**Last scene**]+FE, +GU; + DE (bar 415) FE and GU return in their original guises to meet their loving fiancées. Discovery of DE the notary, who discloses who she really is (to FI and DO's amazement)	¢	B♭ – g	Andante	Simple and melodious. 372-399 ternary. Brief move to g min at discovery of DE. 429: leaves B♭ and heads towards F, ends on V/ E♭
9.	441	FE & GU 'discover' the contract and reproach the sisters in a typical buffo 'rage' style		E♭	Allegro	
10.	466	FI, DO acknowledge their guilt, but blame D.A. and DE for leading them astray. D.A. 'gives away' the hiding place of the Albanians: FE and GU go to 'find' them...		c – B♭	Andante	Texture becomes more lively at bar 478. Ends on V/B♭
11.	496	FE returns in the guise of Sempronio		d – a	Allegretto	Ends on V/a
12.	501	GU returns in the guise of Tizio	$\frac{3}{8}$	F	Andante	Quotes music from no. 23, where GU (in disguise) seduced DO, ends on V/F
13.	509	FE & GU thank/upbraid DE for pretending to be doctor (end of Act 1). 3 women are ashamed, FI & DO again blame D.A.		C – G	Allegretto	Key signature changes to no flats at bar 520. Ending elided with next tempo change (ends on V/G)
14.	530	D.A. encourages them all to laugh, now that they are wiser. FI and DO swear renewed fidelity to their old loves. FE and GU believe them, but won't put it to the test. DE (from bar 562) expresses shame that she who so often deceived others was so deceived herself	¢	G	Andante con moto	Begins on V/G, resolves to G in bar 539
15.	576	Sextet sing that the man of reason is a happy one, and can find mirth in what causes others to weep.		C	Allegro molto	From bar 632, music is especially closural (very simple harmonies reinforcing C major accomplishment)